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Guitar Tab Edition

A Non Blondes



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A Non Blondes

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EDITOR

Jeannette DeLisa

GUITAR EDITOR

Aaron Stang

BOOK DESIGN

Richard Chimelis

TRANSCRIPTIONS

Kenn Chipkin, Alex Houton,
Dan Seiden and Andy Aledort

PHOTOGRAPHY

Andrew MacNaughtan
Ross Pelton

COVER ILLUSTRATION

Mark Ryden

ALBUM COVER DESIGN

Eric Altenburger

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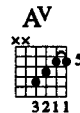
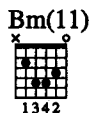
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WHAT'S UP

Words and Music by
LINDA PERRY



Slowly ♩ = 63

Intro:

Gtr. 1 (Acoustic) *mf*

Gtr. 2

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5

Riff A

mf

T A B

7 9 9 9 9 7 7 7 4 2 4 2 4 2 4 4

(end Rhy. Fig. 1)

D Dsus2 E5 A Asus2

(end Riff A)

T A B

2 7 7 7 5 5 7 5 7 5 7

Verse:

w/Rhy. Fig. 1 (2 times)

A Asus2 Bm Bm(11) E5

1. Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

2. See additional lyrics.

T A B

7 7 4 4 2 4 2 4 2 4 2 4

D Dsus2 E5 A Asus2

hope for a des - tin - a - tion. I

T
A
B

2 2 4 2 4 2 5 2 5 7

A Asus2 Bm Bm(11)E5

real-ized quick - ly, as I know I should, - that this world - was made up of this broth-er - hood - of - man, -

T
A
B

7 7 7 4 2 4 2 4 2 4 2 4

substitute w/Fill 1 (Gtr. 2, Verse 2)

D Dsus2 E5 A Asus2

for what-ev - er that means. - And so I

T
A
B

2 2 4 2 4 2 5 7 5 7

Fill 1

Gtr. 2

T
A
B

5

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A

Asus2

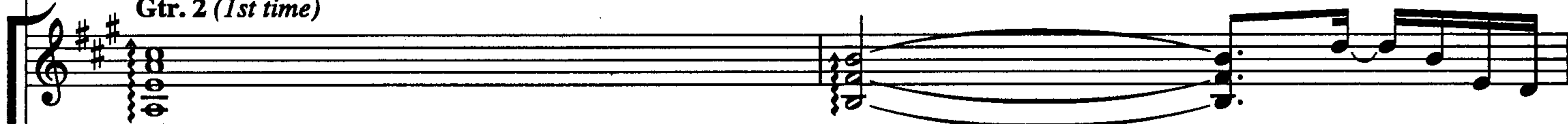
Bm

Bm(11)E5

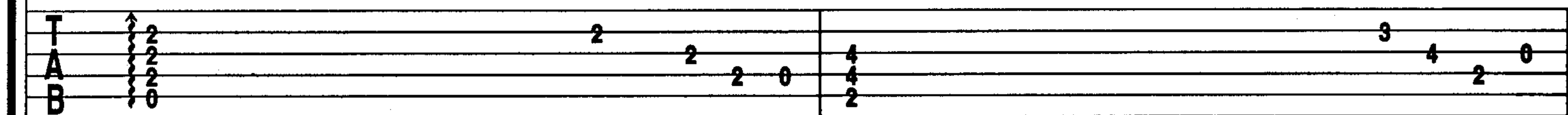


cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in _ my head. _ And I, _

Gtr. 2 (1st time)



Gtr. 2 (2nd time)



D

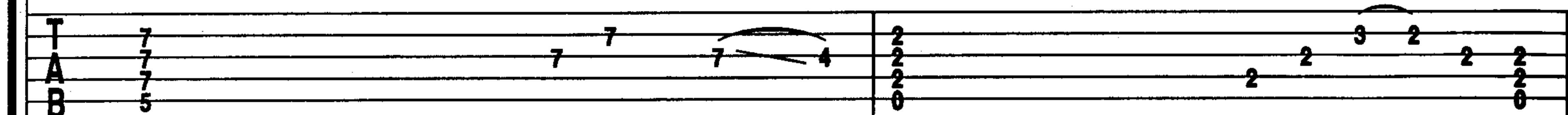
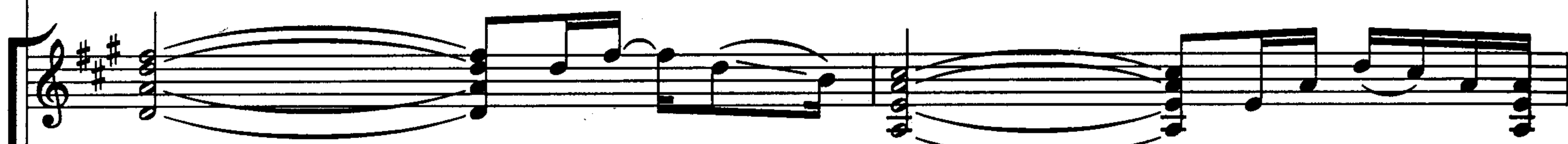
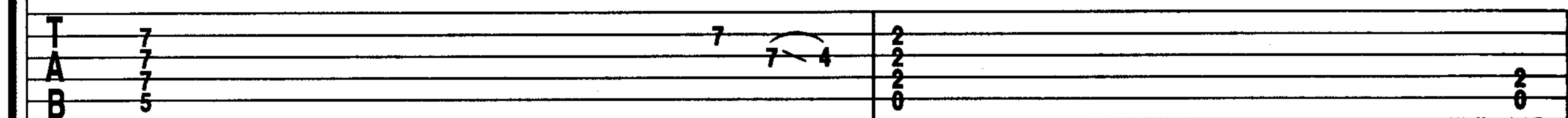
Dsus2 E5

A

Asus2



and I'm feel-ing a lit-tle pec-ul-iar. And so I



A Asus2 Bm Bm(11)E5

wake in the morn-ing and I step out - side, - and I take a deep breath - and I get - real high. - And I

TAB

2 2 2 2 0 4 4 2 0

2 2 2 0 4 4 2

2 2 2 0 4 4 2

D Dsus2 E5 A To Coda ⊕
Asus2

scream from the top of my lungs, - "What's go - ing - on?" - And I - say

TAB

7 7 7 7 4 2 2 2 0

7 7 7 7 4 2 2 2 0

5 5 5 5 4 2 2 2 0

hold - - - - -

1 1

17 16 (16) 14 17 (16)

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on. _____ And I _____ say

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

A Asus2 Bm Bm(11) E5

hey, _____ hey. _____ I said hey, -

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing _____ on? _____

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A Asus2 Bm Bm(11) E5 D Dsus2 E5

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note chord of A major (F#4, C#5, A4) and the vocal line starts with a quarter note G#4. The second measure has a whole note chord of B minor (B3, D4, F#4) and the vocal line has a quarter note G#4. The third measure has a whole note chord of B minor (B3, D4, F#4) and the vocal line has a quarter note G#4. The fourth measure has a whole note chord of B minor (B3, D4, F#4) and the vocal line has a quarter note G#4. Below the staff, there are four groups of lyrics: 'Ooo, _', 'ooo, _', 'ooo, _', and 'ooo. _'.

A Asus2 A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D

Dsus2 E5 A

D.S.  al Coda

Asus2

ooo. _____

2. And I try

$\oplus$
Coda

* *Chorus:*
w/Rhy. Fig. 1 (Gtr. 1)

A Asus2 Bm Bm(11)E5

hey, _____ hey, _____ I said hey, _____
 Wake in the morn-ing and I step out - side, take a deep breath_ and I get__ real high, and I

Gtr. 2

TAB: 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4
 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

*Bkhead, vocals on 3rd & 4th times only.

***Bkgrd. vocals on 3rd & 4th times only.**

D Dsus2 E5 1.2.3. A Asus2 4. A Asus2

— a-what's go-ing — on? — And I — say, —
 scream, "What's go-ing on?" —

T 7 7 7 7 7 7 2
 A 7 7 7 7 7 7 2
 B 5 5 5 5 5 5 7 9 7 7 9 2

w/Rhy. Fig. 1 (Gtr. 1)

Chord progression: A Asus2 Bm Bm(11) E5

Vocal line: Ooo, ooo, ooo,

Guitar line: 7 7 7 4 2 4 2 4 2 4

Chord progression: D rit. Dsus2 E5 A Asus2

Vocal line: ooo, ah - huh.

Guitar line: 2 7 7 7 5 5 7

Tempo: Slower ♩ = 58 (♩ = ♩³)

Outro:

Chord progression: A Asus2 Bm E5

Vocal line: Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _

Chord progression: D rit. Dsus D Dsus2 E5 A

Vocal line: hope for a des-tin-a-tion, mmm.

Verse 2:

And I try, oh my God, do I try.
 I try all the time in this institution.
 And I pray, oh my God, do I pray.
 I pray every single day for a revolution.
 (To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down:
⑥ = D

Moderate rock ♩ = 104

Intro:

hi-hat x x x x N.C. Dm7

Gtr. I

f

Gtr. II

17

1/2 1/2 1/2

Rhy. Fig. 1

Calling All the People - 8 - 1
PO991GTX

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D **G/B**

simile

(end Rhy. Fig. 1)

Verses 1 & 2:
w/Rhy. Fig. 1 (2 times)
Dm7

1. How can you tell _____ when your well-ness is not well?_ Make no mis - takes, _
2. See additional lyrics

Gtr. I
Rhy. Fig. 1A

D **G/B**

now, _____ yeah, hey. _____

(end Rhy. Fig. 1A)

D **G/B**

now, _____ yeah, hey. _____

(end Rhy. Fig. 1A)

Calling All the People - 8 - 3
PO991GTX

***Bass plays D pedal.**

Gtr. II

TAB

Chorus:
D

Chorus:

D G5 C5

The musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth notes and quarter notes, some grouped by beams or slurs. Chord symbols D, G5, and C5 are placed above the staff at specific intervals.

Call - ing all the peo - ple, have you noth - in' brew - in'? _____

Rhy. Fig. 2

Gtr. I

(end Rhy. Fig. 2)

Rhy. Fig. 2
 Gtr. I

10 10 10 10 10 10 10 10 10 10 10 10
 10 10 10 10 10 10 10 10 10 10 10 10
 12 12 12 12 12 12 12 12 12 12 12 12

7 7 7 7 8 8 8 7 7
 8 8 8 8 8 8 8 8 8

(end Rhy. Fig. 2)

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

Gtr.
II

T
A
B

	7	7	x x x x	7	7	x x x x	(6)
T	7	7	x x x x	7	7	x x x x	
A	7	7	x x x x	7	7	x x x x	
B	5	5	x x x x	5	5	x x x x	

w/Rhy. Fig. 2 & 2A (both 2 times)

D

Time to flap your big fat mouth let's rap how we be do - in'.

1.

D G5 C5

Say might what you say, — that's real - ly all it takes — to break —

w/Rhy. Fill 1
D5 Dm7

— through.

Gtr. II

1/2

6 5 (6 5)

2.

w/Rhy. Figs. 2 & 2A (2nd bar of each only)
G5

Guitar Solo:
A5 C5

Gtr. I

real - ly all it takes. —

Gtr. III

f

5 4 5 4 5 4 5 4 5 4 5 4 5

Gtr. II

Fdbk.

Fdbk.

5 5 6 7 (7)

Fdbk. pitch: E

Rhy. Fill 1

1 1 2 0

7 7 (7) 15 4 0

A5 C5 A5 C5 15

trem. bar 1/2

5 4 5 4 5 4 3 2 2 2 0 (0) (0)

10 10 x 10 10 10 10 x 13 1/2

9 9 x 9 9 9 9 x 12

A5 C5 A5 Gtrs. II & III D5 C5

trem. bar 1/2 trem. bar 1/2 trem. bar 1/2 2 1/2

(0) 5 7 5 0 10 10 10 x 10 10 10 x 13 1/2

9 9 x 9 9 9 9 x 9 9 9 x 12

10 10 x 10 10 10 10 x 13 1/2

9 9 x 9 9 9 9 x 12

A5 D5 C5 A5 D5 C5

10 10 10 x 10 10 10 x 13 1/2

9 9 9 x 9 9 9 x 12

10 10 10 x 10 10 10 x 13 1/2

9 9 9 x 9 9 9 x 12

Breakdown: (Gtrs. out)

A5

Call - ing all the peo - ple.

Have you noth - in' brew - in'? Time to flap your big fat mouth. Let's rap how we be do - in! Say might what you say. That's

real - ly all it takes to break through. Well,

let's say it a - gain! Call - ing all the peo - ple.

let's say it a - gain! Call - ing all the peo - ple.

G5 C5 D

Call - ing all the peo - ple.

G5 C5 Free time D Dm7

Gtr. I

(w/chorus effect)

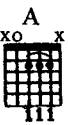
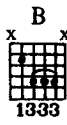
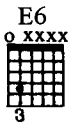
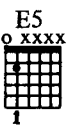
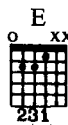
Gtr. II

(w/chorus-type effect)

Verse 2:
 Where is it at
 When your moral is a hat full of money, yeah, hey?
 Can you explain the messy kitchen sink
 It's so confusing, ya know.
 (to Pre-Chorus:)

PLEASANTLY BLUE

Words and Music by
LINDA PERRY



Moderate blues-rock ♩ = 120 (♩ = ♩)

Verse 1:

Gtr. I (Acoustic) *mf*

A5 G5 E

Ev - 'ry time you wake in the morn - ing

E5 G5 A G5 E5

and you start to cry. And I fig - ure there's

A5 G5 E5

some - thing up ba - by, but you don't tell me why. But I know.

Gtr. II *f*

T A B

Chorus:

A E A5 E A5 G5

that's why I call you blue.

Rhy. Fig. 1A

T A B

Pleasantly Blue - 9 - 1

PO991GTX

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w/Fill 1 (Gtr. II)
E
Gtr. I

Chorus:
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)
A

Well, I know, _____ yeah, yeah, yeah, that's why I call you blue...

E B

'Cause I fig - ure some - thing ba - by, that's why.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)
E5 A5 G5 E5 A5 G5

I call you pleas - ant - ly blue.

Guitar Solo:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3 1/2 times)
E5 A5 G5 E5 A5 G5 E5 A5 G5

Gtr. III

rake

P.M. --

E5 A5 G5 E A5 G5 E5

1/4 1/4 1/2 1/4

3 3 3 3 3 3

P.M. --- 1/4

Fill 1

Gtr. II

E A

Gtr. I

Gtr. III

1/4

7 8 9 (9) (14)

1 12 14 12 14 12 14 12

Gtr. II

0 3 4

2 0 4 0 0 3 4 0

E

3 3 3 3

1 12 14 12 14 12 14 12

14 14 14 (14) 12 14 12 14 12

3 3 3

2 2 2 2 5 4 2 0 0 2 2 4 2 2 2 2 2 3 4

3

B

3 3 3 3

hold bend

1 14 14 14 (14) 12 12 14 12 0

14

15 15 15 15 15 15 14 14 14 14

16 16 16 16 16 16 14 14 14 14

hold-----

3

2 2 4 2 2 2 2 2 3 4

4 4 6 4 4 4 6 4

2 2 2 2 2 2 2 2

Verse 3:

w/Rhy. Fig. 2A (*Gtr. II*, $3\frac{1}{2}$ times)

E5 A5 G6 E5

Gtr. I tacet

A5 G5

Oh no, there you go, what's wrong with you?

Gtr. III

E5

A5 G5 E5

A5 G5 E5

A5 G5

E5 A5 G5 E5 A5 G5 E5
 Come here ba - by, come to me ba - by,

14 14 (14) 12 (12)
 14 14 (14) 12 (12)

E5 A5 G5 E w/Rhy. Fill 2 (Gtr. II)

what else can I do? But I know,

T
A
B

0
3
1
2

Chorus:

A

Gtr. I

A

E

yeah, yeah, yeah, that's why I call you blue.

Gtr. III

12 12 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12

T
A
B

[illegible]

Rhy. Fill 1

Grtr. II

hold-----

T A B 2 0

Musical score for the song "Cause I Figure Something Baby, That's Why". The score is written for three parts: Treble (T), Alto (A), and Bass (B). The key signature is three sharps (F#, C#, G#). The lyrics are: 'Cause I figure something baby, that's why—

— I call you pleas - ant - ly blue. —

5 5 5 5 10 11 12 15 14 12 14 12 14

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line consists of quarter and eighth notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line. The second measure contains a repeat sign and a final cadence.

B

'Cause I fig - ure some - thing ba - by, that's why—

3

(12) 13 14 12 14 15 (15)

3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 6 4 4 4 6 4

2 2 2 2 2 2 2 2

A

— I call you pleas - ant - ly blue.—

3 3 3

12 15 12 15 14 12 14 12 14

2 0

PO991GTX

A **D(9)** **C**

x o x x x x x x 3fr.

111 21333 1333

Gtr. I
 mf
 (dist. tone)

The musical score for guitar I is written in 4/4 time. The melody consists of eighth and sixteenth notes, often beamed together. There are several accents (v) and a breath mark (x) over the notes. The fretboard diagram below the staff shows the fret numbers for the strings: Treble (T), Middle (M), and Bass (B). The diagram includes fret numbers 2, 5, 7, and 9, as well as natural notes (0) and a circled 0.

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)

A D(9)

1. Here I am — I'm — wait - in' on a chance — to —
2. See additional lyrics.

Gtr. II

(wah & echo off)

Bass line fret numbers: 5 7 5 7 5 7 | 5 5 5 5 3

A D(9)

— make it right. — Um, — hmm.

(wah & echo on) $\frac{1}{2}$

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

A D(9)

Ev - 'ry word you say — makes my — heart go bang bang, — 'cause it —

(wah & echo off)

Bass line fret numbers: (5) 2 5 7 5 5 5 | 5 5 5 5 5 3

A D(9)

— sounds so nice. — Yeah, — hey. Well,

(wah & echo on) $\frac{1}{2}$

Bass line fret numbers: 7 (7) 5 7 7 5 | (5) 7 (7) 5 7 7 5

Pre-chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

T (5) 0 12 14 12 (12) 14 14 14 (14)
A 12 14 12 (12) 14 14 14 (14)
B 10 12 10 (10) 12 12 12 (12)

A D(9)

ba - by, don't you know that's the gold - en rule. Well,

12 12 11 11 9 9 7 7 5
A 12 12 11 11 9 9 7 7 5
B 10 10 9 9 7 7 5 5 3

A D(9)

I've been a - lone and you've been a fool. Oh,

rake (steady gliss)

12 14 12 14 12 14 14 14 (9)
A 12 14 14 14 (9)
B 10 12 14 12 (7)

Rhy. Fill 1

12 14 12 (12)
A 12 14 12 (12)
B 10 12 10 (10)

To Coda $\oplus$ D(9)

ba - by, don't you know_ that's the way I like it.

C

A5

Let me take you a - way_____ on the wings_ of my

Gtr. I

3 3 3 3 7 5 (5) 5 5 5

Gtr. II

1/2

Em(9) E7(#9) Em Em9 E7(#9)

sup - er - fly.

P.M.-----4

1/2

C D E5 A5

May - be we'll cel - e - brate all the room in the

1/4

1/4

Em Em(9) 1. Em Em(9) E7(#9)

sky. Heav - en knows that we'll go

Harm.-----1
(8va)

(end Rhy. Fig. 2)

P.M.---

Harm.-----1

1/4 1/4

(end Rhy. Fig. 2A)

A D(9)

Gtr. I boom boom boom.

Gtr. II (w/wah & echo)

A D(9)

2. *Guitar Solo:*

Gtr. I A C ④ 5fr. G

Heav - en knows_ that we'll go boom boom boom.

Gtr. I Gtr. II

P.M.---+ *f* 1/2 1 hold bend

Gtr. II

D(9) A ④ 5fr. G

P.M. hold bend 3

D(9) A

D(9) ④5fr. ⑤7fr. G E A ④5fr. ⑤7fr. G E

rake

1/2

D(9) Interlude: (Gtrs. out)

1/2 1/2

Verse 3:
(Gtrs. out)
*N.C.(A)

(D(9))

Here I am, _____ I'm wait-in' on a chance _____ to

*Chords implied by bass figure.

(A) (D(9))

make it right. Um, _____ hmm.

(A) (D(9))

Do I turn you on, _____ (or) may-be _____ do I turn you off? _____ Could you

(A) (D(9)) D.S. al Coda %

just de - cide? Yeah, _____ hey. Well,

Chorus:
w/Rhy. Figs. 2 & 2A

Coda D(9)

like it. Let me take you a - way

C N.C. A5

12 12 11 11 9 9
10 10 9 9 7 7

on the wings_ of my sup - er - fly. Yeah!

Em(9) E7(#9)

Gtr. III

1 1 1/2

14 12 15 15 12 15 12 14 14 12 14 14 12 14

May - be we'll cel - e - brate

Em Em(9) E7(#9) C D E5 A5

3 3

1 1 1/2

14 14 15 (15) (15) 12 15 15 12 14 12 14

Em Em(9)

all the room in the sky.

pick sl.

1 12 12 15 15 12 15 12 14 (14) 12 14 14 12

Em Em(9) E7(#9)

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)

C N.C. A5

Let me take you a - way

1/2 1 12 12 15 15 12 14 12 15 14 (14) 12

Em(9) E7(#9)

on the wings of my sup - er fly. Yeah!

1/2 1 12 12 15 12 15 12 14 14 12 14 14 12

Em Em(9) E7(#9) C D E5 A5

May - be we'll cel - e - brate

1/2 1 12 12 15 15 12 15 12 14 (14) 12 14 12

N.C. *Em7

all the room in the sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides-----

P.M.

(5) 13

*Chord name reflects Gtr. 1's harmony.

Gtr. II

Rhy. Fig. 3A

1/2 1/2

(2 2 0)

3 0 3 0 0 5 0 3

sup - er - fly....

P.M.

1 1

5 5 0 3 0 0 5 0 3

Outro:
w/Rhy. Figs. 3 & 3A
w/Fill 1
Em7

Sup - er - fly...

(end Rhy. Fig. 3)

Gtr. III

trem. bar
(w/wah & echo)

(end Rhy. Fig. 3A)

trem. bar

trem. bar

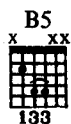
trem. bar

Fill 1

Verse 2:
What can I do to get you in the mood,
Baby, I give up. Ah, huh,
I'm so misused and you're so confused.
It's such a drag. Yeah.
(to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



Fast ♩ = 210

Intro: N.C.(E7)

Gtr. I

f rake

rake

Verse:
N.C.(E7)

1. Stum - bled my way on the dark - est af - ter - noon. —
2.3. See additional lyrics

w/Fill 2 (Gtr. I, Verse 3)

I got a beer in my hand, - and I'm

drag - gin' a stoag - ie. too. — The

Gtr. I

P.M.-----

1/4

1/4

grad. slide

12 (16)

5 (5)

5 (5)

Fill 2

Gtr. I

2

w/slide

grad. slide

12 (16)

5 (5)

5 (5)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
 back of my brain is tick - ing like a clock. Well, I
 Gtr. II
 mf
 *P.M.-----
 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 *Gradually lessen P.M., and crescendo. To Coda

E5 E6 E5 E6 E5 E6 E5 E6

w/Fill 3 (Gtr. I, Verse 3)
E5 E6 E5 E6

Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)
E5 E6 E5 E6

sim - mer down gen-ly but boil on, what the f _ _ . A - get

f

A B

2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fill 1

The musical score for 'Fill 1' is written for guitar (Gtr. I) and keyboard (T, A, B). The guitar part is in the treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a half note B4. The keyboard accompaniment consists of three staves: Treble (T), Alto (A), and Bass (B). The T and A staves have a 12-measure rest, while the B staff has a 12-measure rest. The T and A staves then play a 12-measure melody, while the B staff plays a 12-measure accompaniment. The melody in the T and A staves is: G#4 (quarter), A4 (quarter), B4 (half), G#4 (quarter), A4 (quarter), B4 (half), G#4 (quarter), A4 (quarter), B4 (half), G#4 (quarter), A4 (quarter), B4 (half). The accompaniment in the B staff is: G#3 (quarter), A3 (quarter), B3 (half), G#3 (quarter), A3 (quarter), B3 (half), G#3 (quarter), A3 (quarter), B3 (half), G#3 (quarter), A3 (quarter), B3 (half).

Fill 3

Gtr. I

T
A
B

Rhy. Fill 1

Gtr. II

2 2 4 5 6
0 0 2 3 4

Chorus:

B5

A5

E5

E6

E5

E6

E5

back, —

'cause I'm feel - ing good — to - night. —

Gtr. I

Rhy. Fig. 1

Gtr. II

A-get back, —

'cause I'm feel - ing right. —

(end Rhy. Fig. 1)

1.	2.
----	----

Coda A F# G G# A

The musical notation for the Coda section is written on a single staff in treble clef. The key signature has three sharps (F#, C#, G#). The notation consists of a series of eighth and quarter notes, with some notes beamed together. Above the staff, the letters A, F#, G, G#, and A are placed above specific notes, indicating the pitch of the melody. The section ends with a double bar line and a repeat sign.

The first system of musical notation for 'The Rose Tree' is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4 (first line), A4 (first space), B4 (second line), C5 (second space), D5 (third line), E5 (third space), F#5 (fourth line), G5 (fourth space), A5 (fifth line), B5 (first ledger line above), and C6 (second ledger line above). The system ends with a double bar line.

child. ————— But ————— Bill - y would - n't talk to me, —

A G# A A# B

T 6 5 5 5 5 5 5 6 7 8 7 7 7

A 7 7 7 7 7 7 7 5 6 7 8 7 7

B 7 7 7 7 7 7 7 6 7 8 9 7 7

5 4 5 6 7

ah, and Sus - ie would - n't look at me, — ah. It

G A A# B G# A A#

T 7 5 6 7 8 7 7 7 7 5 6 7

A 6 7 8 9 6 7 8

B 4 5 6 7 4 5 6

made me so ————— dog - gone cra - zy, I had to chase —

B G# A A# B G# A A# B

T 8 5 6 7 8 5 6 7 8 8 8 8

A 9 6 7 8 9 6 7 8 9 9 9 9

B 7 4 5 6 7 4 5 6 7 7 7 7

them for a mile. ————— (Spoken:) All I wanted was change for a buck.

3 3 3

T 8 8 8 8 8 8 8 8 8 8

A 9 9 9 9 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7

*Gtr. II tacet.

Musical score for "The Rose Tree" featuring a guitar and a vocal line. The guitar part is in E major and 12/8 time, with a key signature of two sharps (F# and C#). The vocal line is in the same key and time. The score includes a guitar solo section with a "hold bend" instruction and a "1/2" note value. The guitar part ends with a double bar line and a repeat sign.

The musical score is for the piece "Well, I'm". It features a guitar part and a piano part. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). It includes a melody with trills and a complex rhythmic pattern of eighth notes. The piano part is written in bass clef and consists of a steady eighth-note accompaniment. The lyrics "Well, I'm" are written above the piano part.

Guitar Part:

- Staff 1: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of eighth notes.
- Staff 2: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of eighth notes.
- Staff 3: Treble clef, key signature of three sharps. Contains a melody with trills and a complex rhythmic pattern of eighth notes.

Piano Part:

- Staff 4: Bass clef, key signature of three sharps. Contains a steady eighth-note accompaniment.
- Staff 5: Bass clef, key signature of three sharps. Contains a steady eighth-note accompaniment.

Lyrics:

Well, I'm

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

B5 A5 E5 E6 E5 E6 E5

back, _____ and I'm feel - ing good _____ to - night. _____

Gtr. I

7 7 7 7 5 5 5 (5)

T
A
B

B5 A5

Well, I'm back, _____ and I'm feel - ing right.. _____

7 7 7 7 7 5 5 5 5 5

T
A
B

E5 E6 E5 E6 E5 B5

Well, I'm back, _____

1 12 12 12 15 12 12 12 15 12 12 12 15 12 12 12 7 7 7 7

T
A
B

A5 E5 E6 E5 E6 E5

and I'm feel - ing good _ to - night. _ Well, I'm

5 5 5 5 5 5

5 5 5 5

Gtr. II B5 A5

back, _ and I'm feel - ing right! (Spoken:) Jesus!

Gtrs. I & II

7 7 7 7 7 7 5 5

7 7 7 7 7 7 5 5

1 2 2 0

Old Mister Heffer - 9 - 9
PO991 GTX

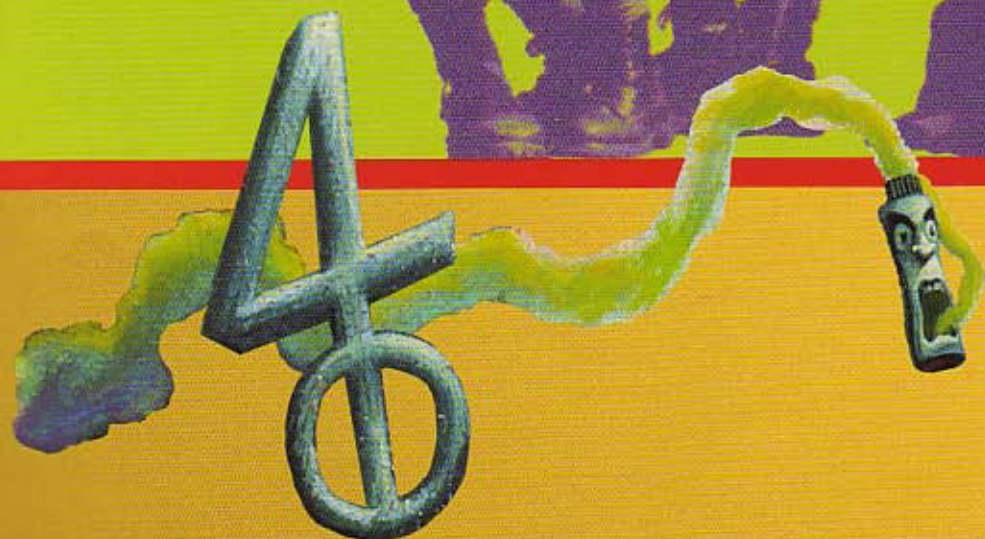
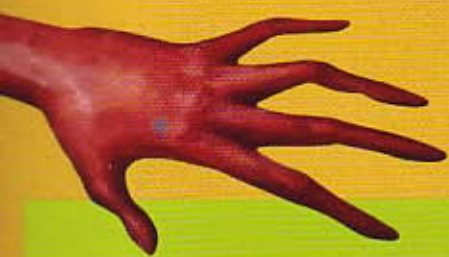
Verse 2:
Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:
There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)







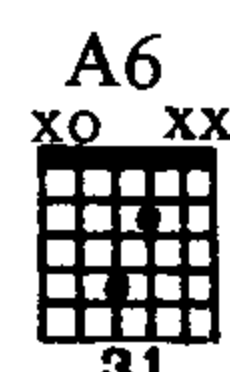
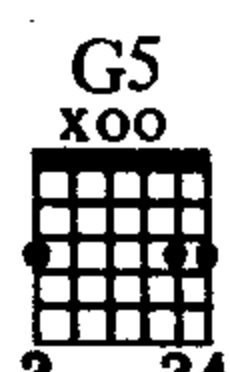
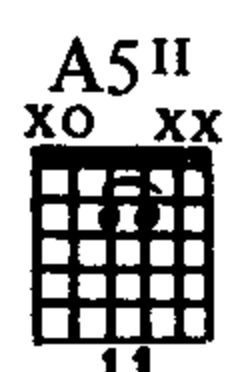
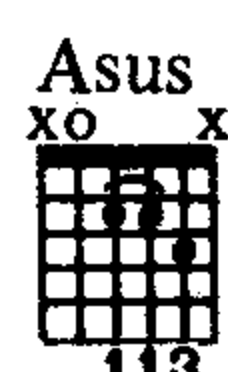
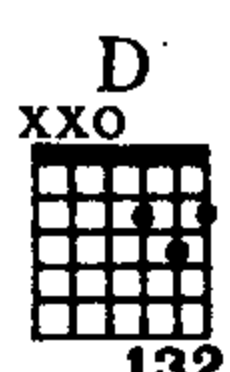
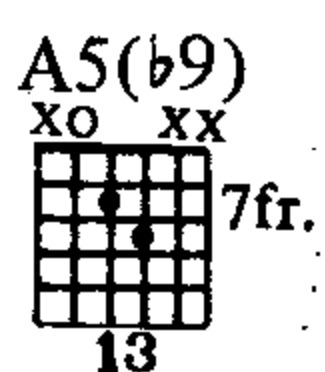
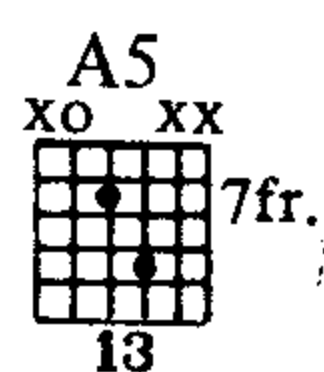
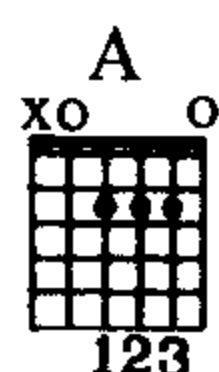


MORPHINE & CHOCOLATE

Words and Music by
SHAUNNA HALL

All gtrs. tune
down one step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Slow rock ♩ = 56

Gtr. A
Gtr. II
Gtr. I

Kybd.

(Approx. 10 sec) *mf* let ring throughout

T
A
B

*Transcription written as if instruments were tuned normally.

Harm. (8va)

Harm.

T
A
B

Verses 1 & 2:
(Gtr. II out)

A

1. Sub-sti-tute my gloom — with hap-pi - ness. —
2. See additional lyrics.

Gtr. I

T
A
B

D Dsus Dsus D

Sub - sti - tute my sick - ness with health.

Gtr. I

Gtr. II

T
A
B

w/Fill 1

A

Uh, sub-sti-tute my en-e-mies with a-real good friends.

*Gtrs. I & II

P.M.-----4 P.M.-----4 P.M.-----4

*Two gtrs. arr. for one

Substitute Rhy. Fill 1 (2nd time)

G5

Morphine and choc-'late are my sub-sti-tutes, are my sub-sti-tutes.

N.C. A7

w/Fill 2 (2nd time only)

Gtr. I (Gtr. II out)
Rhy. Fig. 1

(end Rhy. Fig. 1)

Fill 1

Gtr. III

2 2 3 2 3 5

Rhy. Fill 1

Gtrs. I & II

3 5 3 3 5 3

Fill 2

Gtr. III

2 3 2 3 5

w/Fill 3

3 x x 3 3 3 5 (5) 3 3 5 5

5 x x 5 5 5 5 5 5

0 x x 0 0 0 0 0 0

Bridge:

A5

A5(b9)

Gtrs.
I & II

P.M.

w/Fill 4

D

(Bkgd. voc.) And you can

And you can say

say,—"hey" (5) open

Asus A

hey,

yeah.

we've

come

a long

You've real-ly come a long way."

w/Fill 5

D

A5(b9)

And you can say,

"hey,

yeah,

And you can

say,—

"hey,

it can

on - ly

be—

this (6) open 5fr.

A5II

A

A5II A

(3) open

G5

P.M.

P.M.

(4) Rhy.
Fig. 2(6) open 5fr.
G A

it can on-ly be ——— this way."

You might be

care - ful.

You might be

care - ful.

Fill 3

Gtr. III

(w/echo
repeats)

8 9

Fill 4

Gtr. III

(w/echo
repeats)

10 10 10 10

10 10 10 10

11 11 11 11

Fill 5

Gtr. III

(w/echo
repeats)

10 10 10 10

10 10 10 10

11 11 11 11

(end Rhy. Fig. 2)

④ open w/Rhy. Fig. 2 (2 times)

⑥ 3fr. 5fr.
G A

A

A6 A5 A6 A5 D G5

It real - ly hurts when it's real...

You might be care - ful...
You might be care - ful...

Gtr. III

A

A6 A5 A6 A5 D G5

④ open

⑥ 3fr. 5fr.
G A

It real - lys hurts when it's real!

You might be care - ful...
You might be care - ful...

A

A6 A5 A6 A5 D G5

④ open

It real - ly hurts when it's real...

You'll go down, down, down...

A

N.C.

Oo! _____
(steady gliss.)

It's a b-b-b-b-b-b-b-ba - by, yeah, _____ hey!

*Gtrs. I, II & III

T 2 2 0 2 0 2 0 2 0 2 0
A 2 2 0 2 0 2 0 2 0 2 0
B 0 0 0 0 0 0 0 0 0 0 0

*Three gtrs. arr. for one

Don't you miss the sun?____ You know, feel-in' real-ly warm, hon-ey now ba - by.

Dsus D A

Well, don't you know, I'm feel-in' like some-one. I'm fear-in' for my life a-gain. And I'm,

I'm fear-in' for my life a-gain. And I'm, I'm fear-in' for my life a-gain. And I'm, I'm fear-in' for my life a-gain.

(Gtr. III out)
G5

A

I'm fear - ing for my__ heart.

Uh, mor - phine and choc - 'late could

Gtrs. I & II

Outro:

w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)

N.C. A7

nev - er

a - sub - sti - tute my art!_____

(Bkgd. voc.) And that's real__ love ba - by.

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

ba - by!_____

And that's real__ love, ba - by.

ain't that real love, now,

ba - by! _____

And that's real__ love, Ain't that real love,__ ain't that real love,__ ba-by,

w/Rhy. Fig. 3 (1st bar only)

hoo.

w/Kybd.

Ho, _____ ho!_

Gtr. I *poco rit.* -----

Gtr. II *poco rit.* -----

5 5 5 5 5 5 5

5 5 5 5 5 5 5

0 0 0 0 0 0 0

2 2 (2)
(2)
0

Verse 2:

Morphine and chocolate can bring me up,
 Can warm my heart for me whenever I want it.
 And every once in a while when I, I stop and think, yeah,
 Morphine and chocolate are my substitutes,
 Are my substitutes.
 (To Bridge:)

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Intro:

(Bass & Drums) 4

Verse 1:

N.C.

(Rapped:) *When I wake in my house,*

I get dressed,— then I get lost.

E7(#9)

Well, I don't know—

which way to go, —

and so I have a real cup of

Gtr. I

 f

E

Joe.

N.C.

Where the hell— was I an- y-ways? And so I end up on the

T
A
B

street. I'm walk - in', talk - in' to my own beat,—

T
A
B

E7(#9)

in a fog,— and in a haze,—

Rhy. Fig. 1
Gtr. I

T
A
B

well, I was trip-pin' out — for days.

(end Rhy. Fig. 1)

T
A
B

E

G

A

Two gtrs. arr. for one

E

E7(#9)

~~(12)~~

8 8	8	8	x x x	8 8	8	8	x x x	8
7 7	7	7	x x x	7 7	7	7	x x x	7
6 6	6	6	x x x	6 6	6	6	x x x	6
7 7	7	7	x x x	7 7	7	7	x x x	7

Verse 2:

N.C.

And so I hop on to this bus.

And des - tin - a - tion reads, "Please

w/Rhy. Fig. 1 (Gtr. I)
Em

save us." — Well I know — a - not a soul —

to be found — in this dark — hole.

Chorus:

E G A
Can you help me — find my — way —

*Two gtrs. arr. for one gtr.

E
home? — Can you

help me — find my — way — home? —

G A E
help me — find my — way — home? —

No Place Like Home - 8 - 4
PO991GTX

Bridge:
Half time
A

Am7/C D G G#

I'm so tired of look-in' for the door...

Gtr. I

P.M.

5 7 7 6 5 5 5 5 5 7 5 7 10 12 12 11 10 11 12 9 5 5 4 6 6

A Am7/C D

Please help me find my way.

P.M.

5 7 7 6 7 7 7 5 5 5 7 5 7 10 12 12 11 12 12 12 12 12 11 12 12 12

A G D G G#

Please help me find my way.

hold- hold- hold- hold-

5 7 7 6 5 6 7 5 4 5 5 5 0 10 12 12 12 12 10 0 3 5 4 5 6 6

A G D Gtr. III

I can't find the door...

hold- hold- hold-

0 6 6 6 5 4 5 5 5 0 10 12 11 12 12 12 12 12 11 12 13 13 11

*Gtr. III play, Gtr. I voicings for D & D# chords.

Guitar Solo:
Double time

Gtr. III

E

G

1

15 15 14 15 14

14 14 12 14 12 14 12 14 12 14 12 14

Rhy. Fig. 2
*Gtr. II

1

2 2 0

5 7 5 7

3 5 7 5 7

*Two gtrs. arr. for one

A

E

hold - 4

14 12 11 12 11 9 9 7 9 9 7 9 9

8 8 8 8 8 8 8 8 8 8 9 7

(end Rhy. Fig. 2)

2 2 2 0

1 2 2 0

5 7 5 7

w/Rhy. Fig. 2 (Gtr. II 2 times)

12 12 12 12 12 12 12 12 15 14 12 14 14 12 14 14 12

14 14 14

E

G

A

E

A

Where am I now?_

Where am I now?_

I find my - self just out there

float - ing.

12 15 12 15 12 12 x 12 12 12 x 0 0 x 12 14 14 14 14 14 12 14 14 14

12 14 14

1/2 1/2 1/2

[illegible]

E

G

float - ing.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note E5, followed by a half note G5, and then a whole rest. The middle staff is a guitar accompaniment in treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes, with some chords. The bottom staff is a fretboard diagram with three staves labeled T (Treble), A (Alto), and B (Bass). The T staff shows fret numbers: 8 8 8 8 8 8 in the first measure, and 5 5 5 3 in the second measure. The A staff shows fret numbers: 7 7 7 7 7 7 in the first measure, and 4 4 4 2 in the second measure. The B staff shows fret numbers: 2 2 in the first measure, and 0 2 in the second measure.

A E

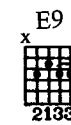
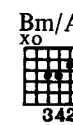
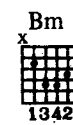
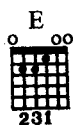
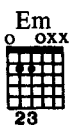
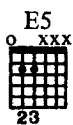
Fade

I find my-self just out there float-ing.

T 5 5 5 3 2 2 0 0 0 0 0 0 0 0 5 5 5 3 2 2 0 0 0 0 0 0 0 0 5 5 5 3 2 2 0 0 0 0 0 0 0 0
A 4 4 4 2 2 2 2 2 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 2 2 2
B

TRAIN

Words and Music by
LINDA PERRY



Moderately slow ♩ = 88

Intro: Triplet feel (♩ = ♩ = ♩)
Train sounds

(Band tacet)
(Train sounds cont.)
E7(#9)

E

Intro: (Approx. 12 sec.)

Gtr. 1 (Acoustic)

mp let ring

T
A
B

E7(#9) E N.C. E7 E

T
A
B

N.C. E7(#9) E

T
A
B

E7(#9) E N.C. E7 E

T
A
B

Verse 1:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

What_ ya gon - na do, child,_ when your thoughts_

Gtr. IV

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

are mov - in' slow?_ Find an - oth - er

Fdbk.
(8va)

Fdbk.

Chorus:
Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Gtr. 2
Bm/A

to show_ you where to go. _

*Gtrs. 3 & 4 (Bkgd. voc.) You'll be search -

*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III

dim.

E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

in' for that train... Ee, hoo, child!

T
A
B

9 9 9 5 7
9 9 9 5 7
7 7 7 5 5

Rhy. Fig. 2A

And you're search - in'... ..For the train._____

Chords: A, E5, Em, E, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A

1/2

Bm Bm/A Bm Bm/ABm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Search - in' for the train.

T
A
B

(4)
(4)
(2)

(4)
(4)
(2)

(4)
(4)
(2)

Verses 2 & 3:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

2. What — ya gon - na do,
3. See additional lyrics.

child, —

when your mom -

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

my goes — a - way? —

She won't take — you,

Fdbk.
(8va)pp
Fdbk.

cresc.

2nd time
To Coda

Chorus:
w/Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

an' she'll — leave you a - stray.

(Bkgd. voc.) Oo,

*Gtrs. III & IV

And you're search -

mf

trem. bar

w/Rhy. Fig. 1

E5 Em E Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

oo. in' for the train.

1/2

3 4 4 4 2

(3)
(4)
(4)
(2)

x
x
x
x

Waltz rhythm (Fig. 2A) and 12/8 rhythm (Fig. 1, 2 times) are indicated for the guitar part.

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A A

And you see

Fdbk.
(8va)

Fdbk.

1/2

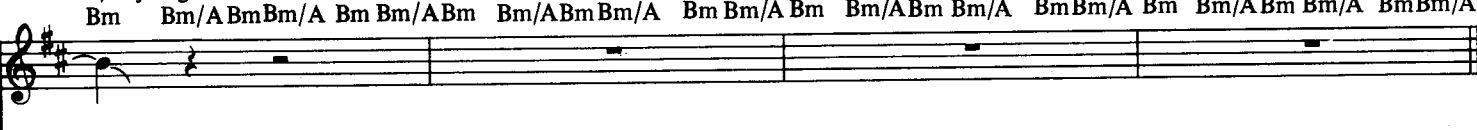
Music Notation:

- Vocal Line:** Treble clef, key of D major. Lyrics: "your - self search - in' for some - bod - y else."
 - Chords: E5, Em, E5, G, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A.
 - Instrument: Gtr. 2.
- Guitar Line:** Treble clef, key of D major. Features a rhythmic figure (Rhy. Fig. 2B) and various chords.
 - Chords: E5, Em, E5, G, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A.
- Bass Line:** Bass clef, key of D major. Includes a 1/2 note and various chords.
 - Chords: E5, Em, E5, G, Bm, Bm/A, Bm, Bm/A, Bm, Bm/A.

A (end Rhy. Fig. 2B) E
 And you know hmmm, it's a train.

w/Rhy. Fig. 1 (2 times) D.S.^{al} Coda

Bm Bm/A BmBm/A Bm Bm/ABm Bm/ABmBm/A Bm Bm/A Bm Bm/ABm Bm/A BmBm/A Bm Bm/A Bm Bm/A BmBm/A



2 3 4 2 3 4 2 3 4 2 3 4

Chorus:
w/Rhy. Fig. 2
A

Coda

E5 Em E5 Bm Bm/A Bm Bm/A Bm Bm/A

An' you'll be search - in' for — that — train! —

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A E5 Em E

And you see — it's a train! —

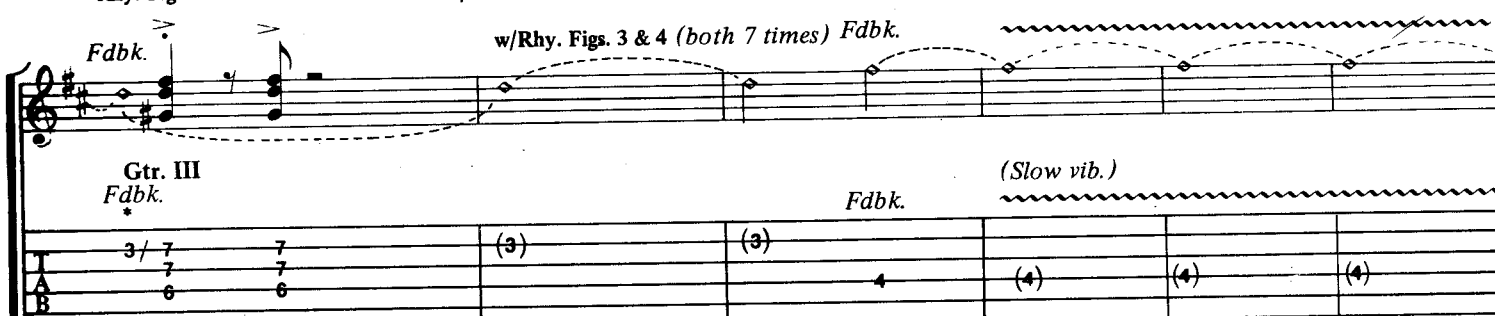
w/Rhy. Fig. 1 (1½ times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm

E(9)



Rhy. Fig. 4

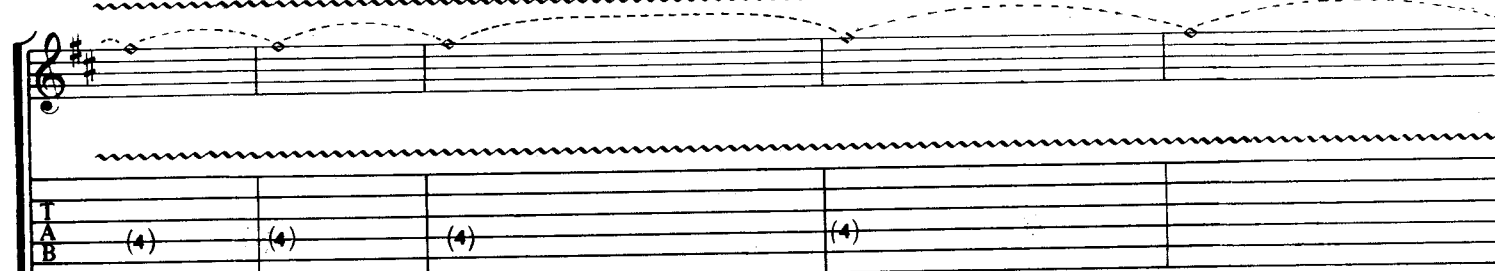


*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhv. Fig. 1 ($1\frac{1}{2}$ times)

(Gtr. IV out)

(Gtr. IV out)
w/Fill 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

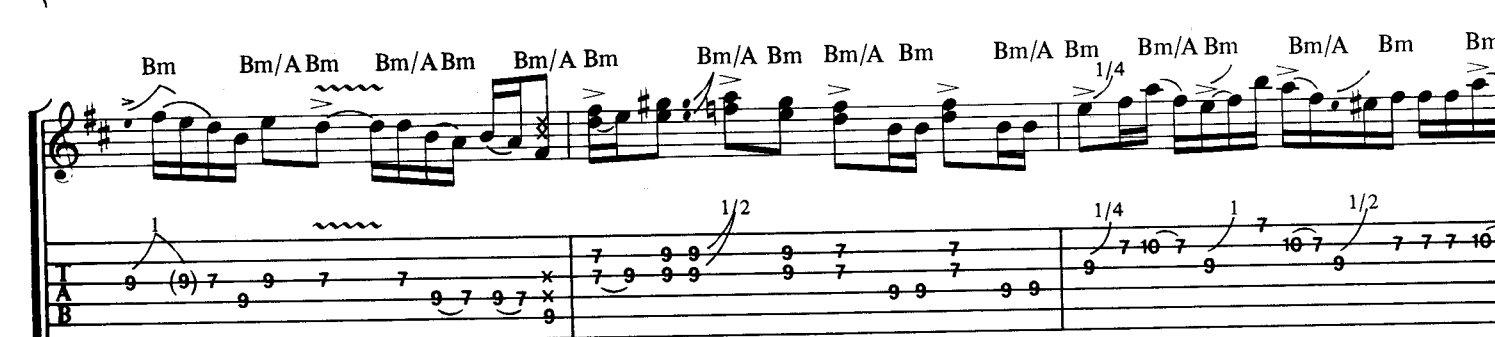
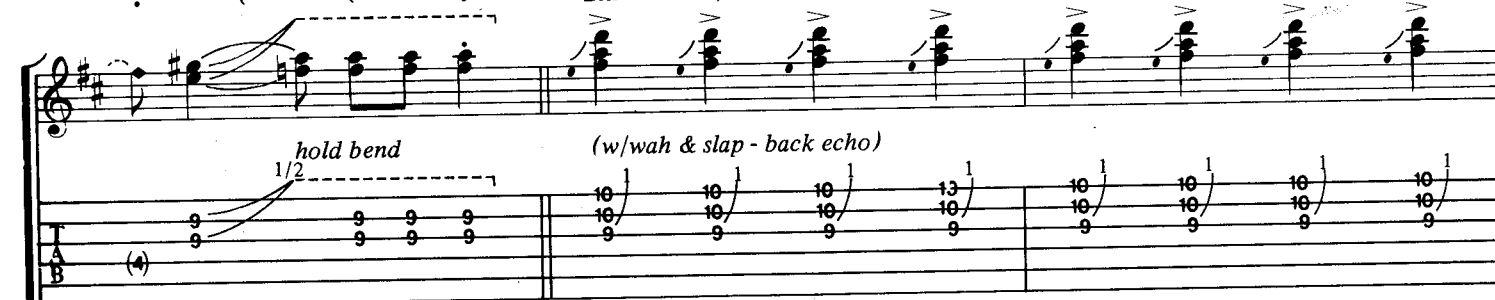


Bm

Guitar Solo:

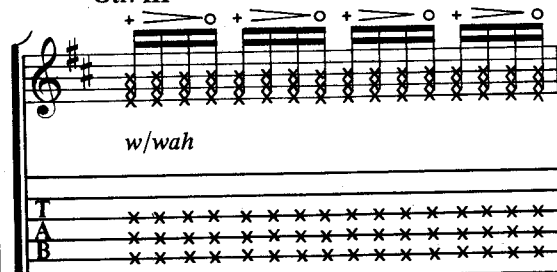
w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A



Fill 4

Gtr. III



*wah: + = treble
o = bass

1 7 7 10 7 x 9 9 10 7 9 9 7 10 7 7 7 10 7 9 9 7 10 7 9 9 x 7 10

rake

Rhy. Fig. 5A

Gtr. 2

Rhy. Fig. 5

(wah off)

*T

E(9)

(end Rhy. Fig. 5A) w/Rhy. Fig. 1

Bm Bm/A Bm Bm/A Bm Bm/A

T

(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A

Bm/A 8va

Gtr. IV

T

w/Rhy. Fig. 1 (1½ times)

Bm

Bm/A Bm

Bm/A Bm

Bm/A Bm

Bm/A Bm

Bm/A Bm

Bm/A

loco

1/4 1/4 1/4 1/4 1/4 1/4 1/4

16 14 14 16 16 14 9 7

The image shows two staves of musical notation for guitar. The top staff is labeled 'Gtr. IV' and the bottom staff is labeled 'Gtr. III'. Both staves are in the key of D major (two sharps). The top staff has a treble clef and a key signature of two sharps. The bottom staff has a treble clef and a key signature of two sharps. The top staff includes a '8va' marking and a '1/4' marking. The bottom staff includes a '1/4' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Out-chorus:
w/Rhy. Fig. 2
A

w/Rhy. Fig. 2B
G

w/Rhy. Fig. 2
A

And you see — your - self — search - in' for — some -

Gtrs. III & IV

1/2 1/2

Free time

Free time

Bm Bm/A Bm Bm/A Bm Bm/A A

bod - y else. — And you know, hoo, hoo... that for

1/2

In time

w/Rhy. Fig. 1 (1½ times)

(Drum fill)

sure it's your_ train.

Fdbk.
(15ma)

Fdbk.
(15ma)

Fdbk.

Fdbk.

Ee, — hee, child!

Bm

Gtr. IV

Gtr. III

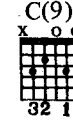
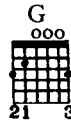
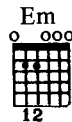
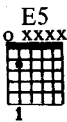
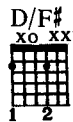
grad. bend 1/2

Train - 12 - 12
PO991GTX

Verse 3:
What ya gonna do child
When you leave it all behind
Find another, blow it in your mind
(To Coda)

DRIFTING

Words and Music by
LINDA PERRY



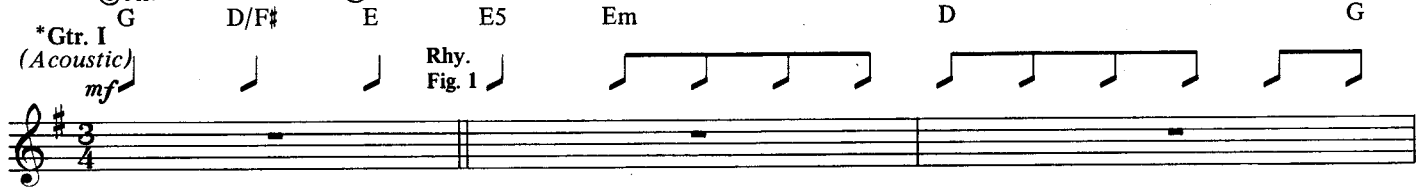
Moderately fast ♩ = 152

Intro:

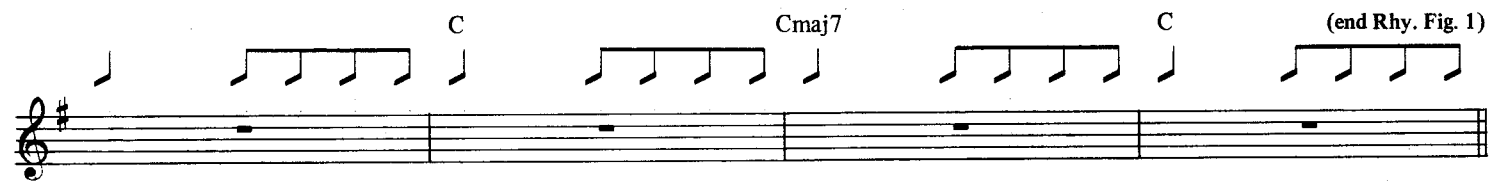
③ 3fr.

⑥ open

*Gtr. I
(Acoustic)
mf



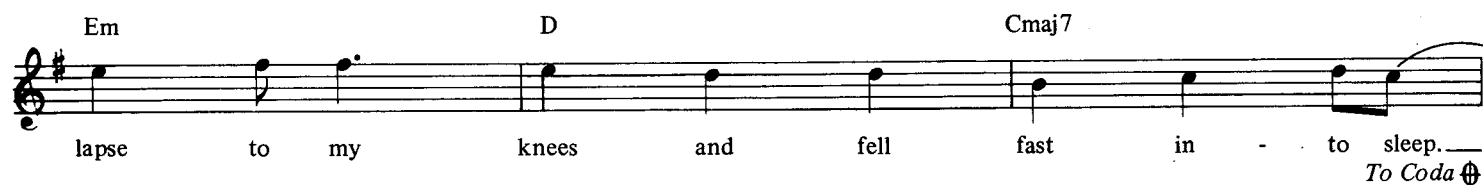
*w/long delay.



Verse:



1. What a won - der - ful hes - i - ta - tion.
2. See additional lyrics



Chorus:
(Cont. rhy. simile)

G Am C G

Way _____ out in - to _____ the sun - shine. Ex -

Am7 C G

pec - ting to _____ crash, but I'm tied to a string.

Am7 C G

Look at me, I'm a tan - gled pup - et, _____ I

G Am C G

might be a _____ mess, but I sure can sur - vive. _____

Bridge:

C Cmaj7 C

Come fol - low me, you won't ex - pect the il -

G

lu - sion you'll see, It's my 'mag - i na - tion.

D/F# ⁶open E C Cmaj7 C

Hand me your eyes, _____

I will _____ put them in front of _____ mine.

G

You'll see a lit - tle bet - ter.

D/F#

see a lit - tle bet - ter.

Interlude:
w/Rhy. Fig. 2 (Gtr. I)

18

You'll
D.S. al Coda
w/Rhy. Fig. 1 (Gtr. I)

10

82 C(9)
Coda (Cont. rhy. simile)

And there I was, and there I was drift - ing...

Chorus:
G Am C G
Way out in - to the sun - shine. Ex -
pect - ing to crash, but I'm tied to a string.
Look at me, I'm a tan - gled pup - pet. I
might be a mess, but I sure can sur - vive. But
I had es - caped it by pre - tend - ing to die.

Verse 2:

Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2:

Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge:)

Verse 3:

What a wonderful destination.
Where I am now,
I can no longer see.
Dropped another pill just to kill me.
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

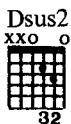
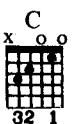
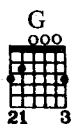
SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Slowly ♩ = 69
Intro:

D

Gtr. I



mf
hold to form chords throughout

Rhy. Fig. 1

Gtr. I

Rhy. Fig. 1A

Gtr. II (Acoustic 12 string)

mf
hold to form chords throughout

G5

C

G5

C

Rhy. Fig. 2

Rhy. Fig. 2A

Verse:
w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 4 times)

G5 C G5 C

1. Star - ry night brings me down_ 'til I re - al - ize the moon;_

2. See additional lyrics

G5 C G5 C

it seems so dis - tant, yet_ I felt it pass_ right_ through_

G5 C G5 C

And I see_ what_ I_ see;_ a new world_ is o - ver_ me_

Riff A
Gtr. III

mf

0 0 5 2 4 5 (5) 5 5 5 4 5 2 0

G5 C G5 C

So I'll reach_ up to_ the_ sky, and pre - tend_ that I'm_ a_

(end Riff A)

1/2

0 5 2 4 5 (5) 0 5 4 4 5 0

Chorus:

Gtr. II

G D Dsus2 D Dsus2 D Dsus2 D C

space - man in an - oth - er place_ and time. I guess I'm look - ing_ fro a

hold-----4

3 0 0

xxx 5 7
xxx 7 7
xxx 7 7

7 7 7 9 7 9 7

brand new _____ place. _____

Is there a bet - ter life _____ for me? _____

1. C

Gtr. I

T 1 0 2 3

A 0 2 3 10

B 3

2.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

G C G C

Gtr. C II

Is there a bet - ter life _____ for me? _____

T 1 0 2 3

A 0 2 3 10

B 3

Bridge:

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)

D(4)

C

And I re - mem - ber _____ in my mind. _____

Gtr. III

T 3

A 4 5

B

D(4)

C

they say I'm day dream - ing. _____ Is it all _____

D(4)

Gtr. IV (w/wah wah)

that it seems, _____ or am I _____ all the things I'm look - ing for?_ Yeah! _____

Fdbk.
(8va)

Fdbk.

Guitar Solo:

G

C

G

C

Cmaj7

Rhy.
Fig. 3

Gtr. II

Gtr. III

x 13 12 12 (12) 12 12 14 12 12 14 12 14 12 12 13 12 12 (12) 14 (0) 10 8 7 8 7 8

Guitar Introduction:

Chords: G, C, Cmaj7, G, C (end Rhy. Fig. 3)

Vocal Melody:

Yeah. _____

Guitar Fretboard Diagram:

Diagram showing fret positions for strings T, A, and B. The diagram is divided into two sections, each with 12 frets.

Section 1 (Left):

- T: 0, 0, 13, 12, 12, 12, 12, 12, 12, 12, 12, 12
- A: 12, 12, (12), 12, 12, 14, 12, 12, 14, 12, 12, 12
- B: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12

Section 2 (Right):

- T: 0, 13, 12, (12), 0, 15, 13, 13, 13
- A: 12, 12, (12), 12, 12, 12, 12, 12, 12, 12, 12, 12
- B: 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 10

w/Rhy. Figs. 2 (Gtr. I, 2 times), 3 (Gtr. II) & Riff A (Gtr. III)

G C G C Cmaj7

And I see — what I see; — a new world — is o - ver

T 12
A 12
B 12

(12)
(12)
(12)

G C Cmaj7 G C

me. And I'll reach out to the sky, and im - ag ine I'm a

T
A
B

brand new _____ place. _____ I re - mem - ber liv - ing in a

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

Chord progression: G5 C G5 C

Chord progression: G5 C G

Verse 2:

Subtle wind blow me gone;
 Let me rest upon your move.
 I trust I'll end up sleeping
 Cradled in my doom.
 So I feel what I feel.
 I can not grasp what is not real.
 So I'll get myself real high,
 And imagine I'm a...
 (To Chorus:)

DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune
down ½ step:

⑥ = E_b ③ = G_b
⑤ = A_b ② = B_b
④ = D_b ① = E_b

Slowly ♩ = 64

Intro:

Gtr. B5

II *f*

Gtr. Riff A

I

mf hold-

A

Gtr. III

(w/tremolo effect)

(end Riff A)

B A

Verse 1:

w/Riff A (Gtr. I, 2 times)

B

I'm look-ing out-side ___ of my win-dow,

the view that I see___

is a

child_ and ma - ma,

and the child

is beg-gin' for mon-ey.

Tell me

B Bsus B

why, tell me why, the wom-an is blind._

Is she so broke, the kid's deal-ing crime?_ It's such a

Gtr. II

Fdbk.

(7)

w/Riff A (Gtr. I)

A

beau-ti - ful cit - y, but the world is burn-ing it down._ Ah _____

Fdbk.

Fdbk.

(12) (12)

T
A
B

Chorus:

w/Riff A (Gtr. I, 2 times)

B

B_{sus}

B

— Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

T 4 5 4 4 5 4 2
A 4 4 4 4 4 4 4
B 2 2 2 2 2 4 2

w/Riff A (Gtr. I, 1st bar only)

B

A

beau-ti - ful cit - y, but the world is burn-ing it down._

hold-----

T 2 3 2 2 4
A 2 2 2 2 4
B 6 2 (2) 2

Verse 2:
w/Riff A (Gtr. I, 4 times)
B

I go to my room_ to turn_ on the T. V. I sit my self down_ and I

A

start laugh - ing hard_ 'cause this man, he's ask - ing for mon - ey. He says,

hold - 4

B

Bsus

B

"If you send me lots of cash_ I'll send you stuff to make you rich fast"...It's such a

won - der - ful coun - try, but the man, he's burn - ing it down_ Ah, _____

Chorus:
B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

A

won - der - ful coun - try, but the man he's burn - ing it down.— Ah, ———

hold-----

T 2 3 2 2 3 2 3 3 2
A 2 2 2 2 2 2 2 2 2
B 0 2 (2) 0 0 0 0 0

B

— yea, yea, yea, yea, yea, yea,— yea. Yea, yea, yea,— yea, yea— and it's

T 4 4 4 4
A 4 4 4 4
B 2 2 2 2

w/Rhy. Fill 1 (Gtr. 4)

A

burn - ing down, — and it's called the U S of A. —

hold- - - - -

Bridge:

G

A

B

One day I'm go - ing to have lots of mon - ey. — But I'm

Gtr. IV

Gtr. II

hold bend

Rhy. Fill 1

Gtr. IV

w/slide *f*

G A B

gon-na have to give_ it up for this rich_ so-ci-e-ty_ Oh!_____

hold bend

1

G A B

Oh, dear Mis-ter Pres-i-dent won't you_ lend me a fu-ture._____

hold bend

1

G

A(9)

Free time
w/Fill 1 (Gtr. I)

'Cause you'll just get it back ____

from the lit - tle blind wom-an with the

kid on the cor - ner,

and the peo - ple all o - ver do - in' crack.

Fill 1

Gtr. I

hold-----4

hold-----4

Tempo primo

Chorus:

B

Yea, yea, yea, — yea, — yea. Yea, yea, yea, — yea, — you're such a

Rhy. Fig. 1
Gtr. II

A

won-der - ful coun - try, but the man he's burn-in' it down... Sing - in',
(end Rhy. Fig. 1)

hold-----

B

yea, yea, yea, — yea, — yea, Yea, yea, yea, — yea, — and he's

A

burn-in' it down _____ and it's called the U. S. of A. — Ooh! _____

hold- - - - -

w/Rhy. Fill 2 (Gtr. II)

B

Mmm. _____

Gtr. I

hold- - - - -

Verse 3:

3. I'm walk-in' out-side on a sun - ny day, with no-one a - round, and I

hold- - - - -

Rhy. Fill 2

B

Gtr. II

A(9)

won-der what's wrong. _ Then I hear this loud pierc-ing si-ren.

hold-----

This system contains a vocal line, a piano accompaniment line, and a guitar line. The guitar line is written for a tenor (T) and bass (B) guitar. The piano accompaniment line is written for a grand piano (Gr. II). The guitar line features a series of chords and single notes, while the piano accompaniment line features a series of chords and single notes. The guitar line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure. The piano accompaniment line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure.

B

Bm

rit.

Oh my God, the bomb was just dropped, _ and ev-ery-bo-dy climbed right on top scream-ing "What a

hold-----

This system contains a vocal line, a piano accompaniment line, and a guitar line. The guitar line is written for a tenor (T) and bass (B) guitar. The piano accompaniment line is written for a grand piano (Gr. II). The guitar line features a series of chords and single notes, while the piano accompaniment line features a series of chords and single notes. The guitar line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure. The piano accompaniment line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure.

a tempo

A

Asus

A

Asus

A

won-der-ful coun-try, but the man, he's burn-ing it down, _ he's burn-ing it down.

Gr. II

This system contains a vocal line, a piano accompaniment line, and a guitar line. The guitar line is written for a tenor (T) and bass (B) guitar. The piano accompaniment line is written for a grand piano (Gr. II). The guitar line features a series of chords and single notes, while the piano accompaniment line features a series of chords and single notes. The guitar line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure. The piano accompaniment line is marked with a '2' and a '4' in the first measure, and a '2' and a '4' in the second measure.

Chorus:

w/Rhy. Fig. 1 (Gtr. II, 2 times)

B(type 2)

Bsus(type 2)

B(type 2)

A(type 2)

B(type 2)

Gtr. I
Rhy.
Fig. 2

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

A(type 2)

(end Rhy. Fig. 2)

won-der-ful coun-try, but the man, he's burn-in it down,— he's burn-in' it down.—

w/Rhy. Fig. 2 (Gtr. I)
B(type 2)(type 2)
Bsus

B(type 2)

A(type 2)

B(type 2)

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— and he's

A(type 2)

burn - in' down,— and it's called the U. S. of A.—

A(type 2) B(type 2)

Bsus(type 2)

B(type 2)

A(type 2)

B(type 2)

Gtr. I

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea.—

Gtr. II

A(type 2)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 1, 12th Fret A "C" Chord
String 3, 13th Fret C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

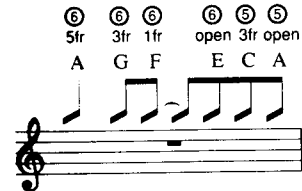
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



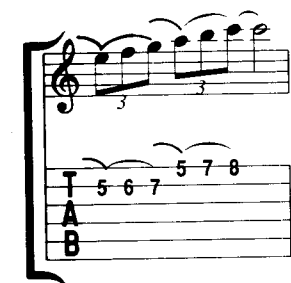
INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

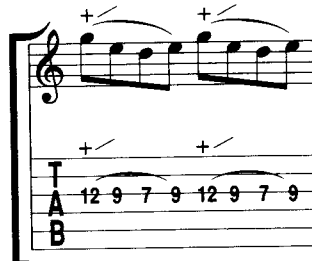


PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



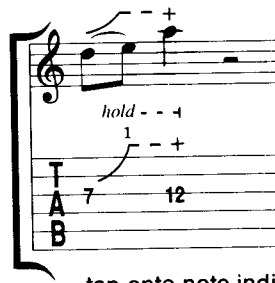
FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.

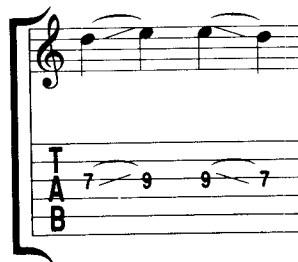


TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

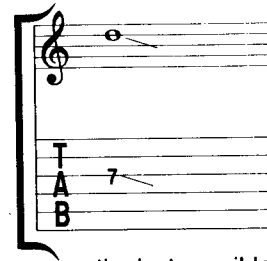


LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



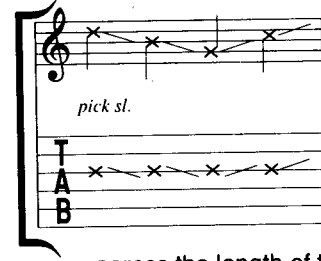
LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



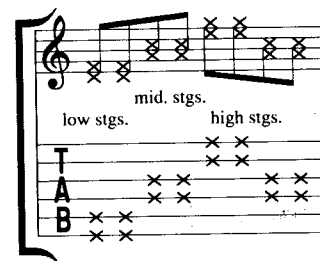
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



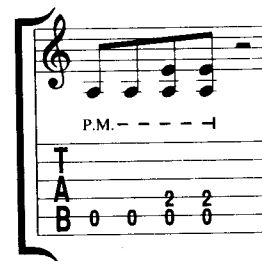
PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.

and the grace note.

TRILL:
Hammer on
and pull off
consecutively
and as fast as
possible
between the
original note

ACCENT:
Notes or
chords are
to be played
with added
emphasis.

**STACCATO
(Detached
Notes):**
Notes or
chords are
to be
played
roughly

half their actual value and with
separation.

**DOWN
STROKES
AND
UPSTROKES:**
Notes or
chords are to
be played with
either a
downstroke

(v) or upstroke (u) of the pick.

VIBRATO: The
pitch of a note
is varied by a
rapid shaking
of the fret hand
finger, wrist,
and forearm.

HARMONICS

**NATURAL
HARMONIC:**
A finger of the fret
hand lightly
touches the note
or notes indicated
in the tab and is
played by the pick
hand.

**ARTIFICIAL
HARMONIC:**
The first tab
number is fretted,
then the pick
hand produces
the harmonic by
using a finger to
lightly touch the

same string at the second tab
number (in parenthesis) and is then
picked by another finger.

**ARTIFICIAL
"PINCH"
HAR-
MONIC:**
A note is
fretted as
indicated by
the tab, then
the pick
hand

produces the harmonic by
squeezing the pick firmly while using
the tip of the index finger in the pick
attack. If parenthesis are found
around the fretted note, it does not
sound. No parenthesis means both
the fretted note and A.H. are heard
simultaneously.

TREMOLO BAR

**SPECIFIED
INTERVAL:**
The pitch of a
note or chord
is lowered to
a specified
interval and
then may or
may not

return to the original pitch. The
activity of the tremolo bar is
graphically represented by peaks
and valleys.

**UN-
SPECIFIED
INTERVAL:**
The pitch of a
note or a
chord is
lowered to an
unspecified
interval.

A Non Blondes

Train



Superfly

What's Up

Pleasantly Blue

Morphine & Chocolate

Spaceman

Old Mr. Heffer

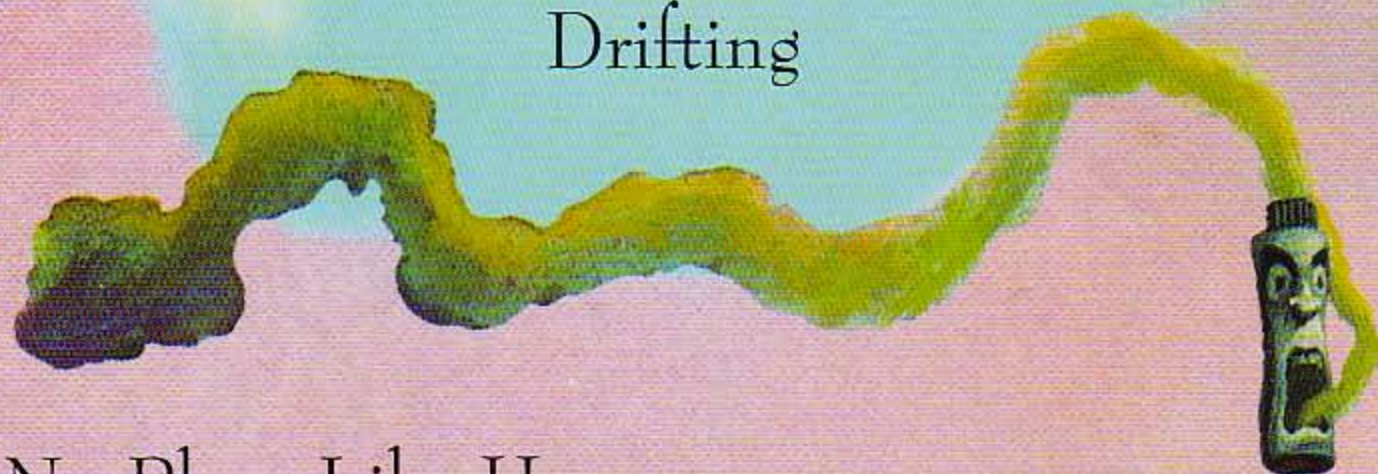
Calling All The



People

Dear Mr. President

Drifting



No Place Like Home



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